Sino-Japanese Exchange as Seen in Publishers' Advertisements in the Early Meiji Era

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In this article, I extract information related to Chinese who had resided in Japan from publishers' advertisements carried by the newspaper *Tōkyō nichinichi shinbun* 東京日日新聞 from its inaugural issue until 1888 (Meiji 明治 21, Guangxu 光緒 14), and I examine the situation regarding cultural exchange involving books to be seen in these advertisements. I made full use of the database of Meiji-era publishers' advertisements developed by the National Institute of Japanese Literature and examined approximately 38,600 advertisements that appeared until the end of 1888. The Chinese who appear in Meiji-era publishers' advertisements make their appearance in (1) books by Chinese authors and (2) books by Japanese authors, and I accordingly examined them by dividing them into these two groups.

In the case of (1), I examined the advertisements for *Riben zashishi* 日本雜事詩 by Huang Zunxian 黃遵憲, *Riben shenzi kao* 日本神字考 by Shen Wenying 沈文熒, and *Zhouyi jiuzhu* 周易旧註 by Xu Chengzu 徐承祖, who were all diplomats, as well as the advertisements for the *Jin-Fa zhanji* 普法戦記 and *Fusang youji* 扶桑游記 by the late-Qing journalist Wang Tao 王韜, and I was able to shed light on one aspect of the actual situation regarding exchange of information during the Meiji era. For example, an examination of the total of five advertisements for the *Riben zashishi* reveals not only that the first run of 1,000 copies sold out and an additional 1,000 copies were printed, but also that this book was welcomed because of the usefulness of the annotations appended to the poems. It also came to light through an analysis of the advertisements that the *Jin-Fa zhanji* was welcomed as a reportorial work on Europe and the *Fusang youji* was written as a result of requests from Japanese newspaper companies and Sinologists that the author write about Japan in a similar vein.

As regards (2), it became clear that the names of Chinese appearing in books by Japanese are concentrated in the second decade of the Meiji era. In the majority of cases the Chinese wrote forewords, afterwords, epigraphs, and comments for books by Japanese and reviewed the manuscripts. Another notable feature is that the Japanese author with the greatest number of works treated in this way was Ishikawa Kōsai 石川鴻斎. The last point that can be made is that the majority of these Chinese were diplomatic envoys and members of their staff. But from Meiji 20 (1887) there was a marked decline in instances of Chinese writing forewords, afterwords, and epigraphs for Japanese authors, and there was a sharp drop in such advertisements. This reflected the historical fact that diplomatic relations between the two countries had become increasingly fraught.

Keywords: *Tōkyō nichinichi shinbun*, publishers' advertisements, books, Chinese, diplomats

Developments in "Learning" as Seen in Medicine in Early Modern Japan

Machi Senjurō

The popularization and dissemination of medical knowledge in elementary education in the medieval and early modern periods prior to the first half of the seventeenth century, when commercial publishing began in Japan in earnest, was such that it was already possible for a broad spectrum of readers to gain knowledge of health and hygiene, without having to read classical Chinese, from works written in verse or in the documentary style using native Japanese vocabulary.

When we turn our attention to the initial stages of publishing culture and scholarship, the transmission of the scholarship of Manase Dōzō 曲直瀬道三 and Manase Gensaku 曲直瀬玄朔 provides an interesting case. When compared with the scholarship of his teachers' generation, which was marked by a high degree of secrecy, Dōzō, who lived in the late middle ages, made his knowledge publicly available through lectures on Chinese texts and so on, but he established stages for the study of his own works, and texts of the highest level in particular were strictly controlled and preserved a mode of transmission of scholarship that went back to the age of manuscripts.

During the time of Gensaku, printing with wooden type made possible the printing of lecture texts, but the printed text was unstable, and it was revised as the lectures were repeated, with readings and annotations being added. This paved the way for stable texts and interpretations in the subsequent period of wood-block printing. Among Dōzō's own works, elementary and intermediate-level texts were printed from an early stage with wooden type and later with wood-blocks, but texts for the highest level are thought to have continued to circulate for quite a long time as secretly transmitted works in the form of manuscripts.

As a result of the growth of wood-block printing, Chinese works with reading marks were circulating by the middle of the early modern period and their readership was growing. But an education system under the direct supervision of *the bakuhan* 幕藩 system had not yet developed, and private schools in Kyoto, the centre of scholarship, attracted students from all around the country, including many physicians' sons, and there was close exchange between Confucianists and physicians. In the second half of the eighteenth century local schools were established in the provinces, and there was an increasing shift from Buddhism to Confucianism in the norms of daily life. Eclecticism was accepted as a means of surmounting the conflict between Song-Ming studies and the school of ancient learning, and this opened the way to "Chinese-Dutch eclecticism."

As domanial schools gradually increased nationally around 1800, the medical schoo (Igakukan 医学館) in Edo 江戸 was placed under the direct supervision of the shogunate, and physicians were trained and selected there. Importance was attached to medical classics, as this reflected the scholarly approach of the Taki 多紀 family, in charge of teaching at the medical school, and of the Confucianists who assisted them, and it also accorded with the objectives of a government medical school, which aimed at the acquisition of safe and sure scholarship. Whereas studies not sanctioned by the shogunate were prohibited at its official academy (Shōheizaka Gakumonjo 昌平坂学問所), schools of learning not sanctioned by the government continued to have a place in the medical school. Selection examinations linking appointment to office with examination results were held, and books written by members of past generations of the Taki family became textbooks used as medical classics. In addition, lectures were divided into ordinary lectures attended by the sons of physicians and advanced lectures attended by medical practitioners from domains and cities who had studied at private schools run by members of the Taki family. After the medical school was placed under direct shogunal control there was a loss of flexibility over personnel, and as conflict with Western learning, which was growing in popularity, intensified, the broad-mindedness of the earlier period prior to the imposition of direct shogunal control was gradually lost.

Poems Exchanged between Yamane Ryūan and Ding Zuyin: With a Focus on Perceptions of Other Countries to Be Seen in Their Poems

Fukuda Tadayuki

This article examines the Chinese poems by the Meiji-era Japanese poet Yamane Ryūan 山根立庵 (1861–1911) after he went to Qing China, especially the poems that he exchanged with the Chinese intellectual Ding Zuyin 丁祖蔭 (1871–1930) of Jiangnan 江南. After his arrival in China, Ryūan associated with many writers and calligraphers on account of his outstanding knowledge of Chinese prose and poetry, and whereas in Japan he had been virtually unknown in Chinese poetry circles, he won high acclaim from Chinese scholar-officials.

Ryūan was on friendly terms with Shiraiwa Ryūhei 白岩龍平 (1870–1942), a businessman who had established a steamship company in China, and in June 1898 he founded the *Yadong shibao* 亜東時報 (*East Asia Times*) in Shanghai with Shiraiwa's assistance, and as its editor-in-chief he had some influence on contemporary public opinion in China. His views as expressed in the *Yadong shibao* were consistently underpinned by full support for China's political reform and self-reliance, and this can also be seen in the many Chinese poems that he wrote. The poems that he exchanged with Ding Zuyin are gathered together in the "Gusan shōshū shū" 虞山唱酬集 included in vol. 2 of the posthumous collection of his writings entitled *Ryūan ikō* 立庵遺稿. These poems were exchanged immediately after the One Hundred Days' Reform in September 1898, and along with their friendship they also reflect their perceptions of issues of the day, such as the One Hundred Days' Reform and the international situation regarding China.

In this article, I analyze the meaning of these poems and examine the friendship between Ryūan and Ding, and I point out that his ideas about the rise of Asia, based on his support for China's political reforms, can be inferred also from the poems that he exchanged with Ding. In addition, on the basis of the content of the forewords contributed by Ding Zuyin and Zhou Andeng 周岸登 to the *Ryūan ikō* I also consider the manner in which late-Qing intellectuals rated Ryūan as a writer of Chinese poems.

Keywords: Yamane Ryūan, Ding Zuyin, *Ryūan ikō*, "Gusan shōshū shū," rise of Asia

The Reception of Xue Tao's Poems in Japan

Yokota Mutsumi

The Tang period was a time when classical poetry experienced unprecedented growth in China. Xue Tao 薛濤 was a female poet who flourished in the mid-Tang (second half of 8th cent. to early 9th cent.) and is known, together with Yu Xuanji 魚玄機, as one of the two greatest female poets of the Tang. Recognized for her poetic talent, she was summoned by the military governor of Jiannan-Xichuan 劍南西川 circuit in Shu 蜀, where she recited poems while serving as a hostess at banquets. During this time she exchanged poems with many well-known poets such as Yuan Zhen 元稹, Bo Juyi 白居易, and Liu Yuxi 劉禹錫.

There is a Japanese *Painting of Xue Tao* which is accompanied by an 80-character inscription. It was produced by Oda Kaisen 小田海僊, a painter of the so-called Southern school of literati painting (*nanga* 南画) who flourished in the second half of the Edo period. On which books did he base himself when composing this inscription? And how did knowledge of Xue Tao's life and poems spread to Japan? The aim of this article is to provide answers to these questions.

Towards this end, I first clarify what sorts of collections of Xue Tao's poems and general anthologies including some of her poems have been compiled until now. On the basis of catalogues such as the *Hakusai shomoku* 舶載書目, I then explore the question of when these anthologies were brought to Japan. As a result, it was ascertained that Xue Tao's poems were introduced to Japan during the mid to late Edo period, not in collections of her poems but in various general anthologies. It is to be surmised that the inscription on *Painting of Xue Tao* was written on the basis of one of these general anthologies.

It is evident that in the second half of the Edo period female poets of Japan, who had begun to make rapid advances at the time, were consulting the poems of Xue Tao and other Chinese female poets when composing their own poems. This can also be inferred from the poems and book collection of the female poet Ema Saikō 江馬細香. There is, moreover, evidence that Xue Tao's poems were printed in Japan.

From the Meiji era onwards, Xue Tao's poems were not simply read in the pseudo-classical *yomikudashi* 読み下し style, but also began to be translated into Japanese. A pioneer in this was Satō Haruo 佐藤春夫, who produced translated poems of rhythmic beauty in traditional seven-and-five-syllable metre using an elegant, purely Japanese vocabulary.

I suggest that factors in this reception of Xue Tao's poetry from the middle of the Edo period onwards were a rising demand for poems by Chinese female poets as a result of advances being made by Japanese female poets and a contemporary penchant for her poetic style, which was feminine, delicate, and enchanting.

Keywords: Xue Tao, Oda Kaisen, Ema Saikō, Satō Haruo, *Hakusai shomoku*